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ONTARIO

Department of Education

Courses of Study

Grades IX and X
and

Grades XI and XII

General and Academic

ART

Issued by Authority of
The Minister of Education

C O U R S E S O F S T U D Y
For
Grades IX and X (Forms I and II Lower School and
Fifth Classes)
In
Collegiate Institutes, High, Vocational and Continuation
Schools, and Public and Separate Schools
ART
GRADE IX

Objectives and Suggestions

The aim of the course is three-fold:—

1. To inspire in the pupil an appreciation and understanding of art, through a variety of creative experiences carried out with freedom and spontaneity.
2. To develop the taste of the pupil, as a consumer, in the design of the objects of use and adornment, and to arouse a sense of responsibility for the artistic character of his environment.
3. To provide, in accordance with the prevocational character of the general course for Grade IX, such opportunities for original work as will allow pupils of special abilities to discover, with reasonable assurance, their fitness for art as a vocation.

The following considerations should govern the selection of the projects and the manner of their presentation.

- (a) In all cases the work should be intimately connected with the life and interests of the pupils. In the selection of subject matter, the instructor is advised to consider the preference of the pupil.
- (b) The pupil should be encouraged to express his ideas freely. Formal classroom procedure may, at times, be modified in the interest of easy exchange of ideas and comparison of results. Various problems may be carried on simultaneously within the same class.
- (c) The pupil's performance should not be expected to conform to adult standards. The scientific analysis of colour and the mechanical processes of drawing should be deferred to later years, except where enquiry warrants discussion. Such instruction should follow rather than precede practical work.
- (d) Correlation with the work of other departments, particularly in literature and social studies, should be effected wherever possible.
- (e) An adequate supply of illustrative material pertinent to the project in hand should be available, and pupils should be encouraged to make their own collections.

OUTLINE OF COURSE

The course is divided into four parts:

Section I—Preliminary Topics.

Section II—Design.

Section III—Three-dimensional Projects.

Section IV—History of Art.

To ensure variety of experience, the following should be undertaken:

All of Section I.

Part A of Section II.

One topic of Part A of Section III.

Other projects suggested in Sections II and III should be undertaken if time and facilities permit.

SECTION I—PRELIMINARY TOPICS

A.—Imaginative drawings: freely carried out in colour, based on subject matter selected by the pupil, or on experiences related to the life of the community, either industrial or agricultural, or on transportation, holidays, etc.

The aim should be:

- (i) to stimulate liveliness of imagery,
- (ii) to encourage concentration on essentials,
- (iii) to develop creative ability rather than reproductive accuracy.

This project may be linked with the courses in literature and social studies. Similar projects should be repeated periodically throughout the year.

B.—(1) The ideas suggested in topic A adapted and translated into other media for specific purposes, such as mural decoration, appliqué design in papers and textiles, posters and lino-cuts.

Stress should be laid on the fact that design is conditioned by purpose, materials and tools. The examination of illustrations showing the application of this principle in the design of articles for daily use may follow.

- (2) Outdoor sketches of buildings and streets, freely made in pencil. Posters, illustrations and decorative compositions will later be made from the material secured in these sketches.

C.—Lettering: a review of the forms and spacing of skeleton Roman capitals and small letters previously studied, applied in black and colour to simple posters, signs, programmes and pages of selected poetry and prose.

Good examples of historic and contemporary page arrangements should be studied.

SECTION II—DESIGN

A.—The study of pattern: the organization of shapes and textures repeated to form simple borders and all-over patterns in useful objects, such as book-covers and jackets, end-papers and wrappers. These may be done in black and colour, either from lino-cuts, potato-cuts or stencils, or painted direct.

This study aims to instruct the pupil in the elementary principles of pattern construction and to promote an appreciation of pattern as applied to objects of every-day use. This project may be correlated with the courses in literature and home economics.

B.—The study of the decorative qualities of natural forms; the making of patterns and compositions based on personal recollection, disregarding fidelity to natural appearance.

This work should be accompanied by the study and collection of good examples of such patterns and compositions.

C.—Lettering: the development of the skeleton forms to make block letters such as would be useful in poster and school displays. These may be completed in black or poster colours with a lettering pen or brush.

Lettering and arrangements related to the purpose of the poster should be studied from good examples.

NOTE:—This project continues but need not immediately follow the preliminary project in lettering.

SECTION III—THREE-DIMENSIONAL PROJECTS

NOTE:—The projects of this section are not arranged in order of priority.

A.—Model making and environmental design:

- (1) a. Making model houses and buildings in consistent proportion and completing them in colour.

- b. The assembling of the buildings to form a model village or section of an industrial or rural community.

NOTE:—The two foregoing projects may profitably include a study of local conditions and the design of houses, public buildings and factories as determined by climate, materials, social habits and artistic requirements. They offer opportunity for close correlation of the courses in art with the home economics, general shop and social studies courses. See Section 1—B (2).

- (2) The interior: the study of the essentials in furnishing and decorating the small house; the making of model rooms co-operatively.
- (3) Stage settings: design studied in relation to backgrounds and accessories planned for dramatic projects devised by the class (not necessarily for specific school plays). These should be made as models either individually or co-operatively.
- (4) Stage costume: puppets, dolls, effigies and masks, constructed of simple materials such as paper, cardboard and textile remnants. These should be completed as individual or group projects for the dramatization of history, geography and literature, or for school stage productions.
- (5) Drawings made from the puppets and dolls of the preceding project, developed as posters and illustrations.
- (6) Dress design: the designing of simple dresses and suits in the current styles, for specific purposes and seasons, planned on paper or worked out in coloured papers or textiles. This should be accompanied by a discussion of the artistic character of the dress as an article of daily use and adornment.

B.—Industrial design:

- (1) The study and making of simple pottery shapes in clay or plasticine. This project should be used as an approach to the appreciation of design (i.e., basic forms and proportions) in chinaware and household utensils. Where possible the study should be accompanied by the examination of actual examples and illustrations of chinaware, metal utensils and wooden articles of common use, and should be related to the courses in home economics and shop work. See also Objectives and Suggestions (e).
- (2) Drawings made from simple pieces or groups of pottery in common use, and freely developed as posters, illustrations or compositions in flat colour.

NOTE:—When plastic materials are available the study and making of simple pottery shapes should be regarded as prerequisite to the drawings made from simple pieces or groups of pottery. When plastic materials are not available, the content of the teaching should emphasize the appreciation of design as stated above.

C.—Plastic design:

- (1) Co-operative modelling in some plastic medium (clay, plasticine, paper or cardboard, wire frames, etc.) of figures and accessories grouped to represent such subjects as school sports, the farmyard, the "zoo," or subjects of literary, historical or geographical interest.
- (2) Soap sculpture: individual studies of "free-standing" figures based on student experience or current school work.

SECTION IV—HISTORY OF ART

(See Appendix A)

Its beginnings in Europe, in the old stone age. English developments up to the end of the Tudor period, briefly told and well illustrated.

EXAMINATIONS

It is recommended that, in this grade, formal examinations be replaced by a more careful evaluation of progress made in understanding the essential processes of Art, rather than in quantity of production, neatness or technical performance. Credit will, of course, be given for native ability, but no pupil who shows reasonable progress should be required to repeat the course.

GRADE X

OUTLINE OF COURSE

General Academic Course

The course is divided into four parts:

Section I—Drawing and Composition.

Section II—Design.

Section III—Three-dimensional Projects.

Section IV—History of Art.

The following minimum course should be completed. Where four or five periods are available, additional projects may be selected.

Sections I and II—some work in each topic. Section III—A (1) or (5), B (2).

The work of Section I may be distributed throughout the course as required, but should not occupy more than 25 per cent of the total time available.

The course for Grade X should be accepted as the basis of the course in each of the following departments, but the minimum should be so adapted as to emphasize the specific needs of each course, by giving special attention to the following projects:

Home Economics . . . Section II—A.

Section III—A (1) and (5).

Section III—B (1) and (2).

Commercial Section II—B and C and part of A.

Section III—B (2).

Industrial Section I—B (1) and (2).

Section III—B (2) and (3) (if equipment available).

Industrial (Printers) . Section II—B and C and part of A.

Section III—B (2).

Agricultural Section I—B (1) and (2).

Section III—A (2).

Art See course, page 11.

SECTION I—DRAWING AND COMPOSITION

A.—(1) Imaginative drawings—based on personal experiences.

(2) Imaginative drawings—inspired by other subjects.

In making these drawings pupils should be encouraged to produce images of their own and the use of existing illustrations should be avoided.

B.—(1) Still life: a study of related volumes and masses, in compositions in various media, based on groups of common objects which appeal to the interests of the pupils. The primary interest in composition should be accompanied, when necessary, by a formal teaching of the relevant principles of perspective and colour.

(2) Indoor and outdoor subjects, involving principles similar to those in (1)

C.—Drawing from life: rapid sketches in a variety of media from the living figure in costume, aiming at vitality and individuality of expression rather than reproductive accuracy.

NOTE (1):—The character and complexity of the problem in B and C and the medium employed should be adjusted to suit the abilities of the individual pupil or groups of pupils within the same class.

NOTE (2):—References to suitable examples by old and modern masters should be made when they may be useful in considering difficulties and problems of composition and technique after these have arisen in practical work.

SECTION II—DESIGN

- A.—Pattern: the study of pattern continues the studies of Grade IX in projects of richer content, designed to require a finer understanding and greater skill. Borders and all-over patterns of geometric, organic or narrative subject matter, as experiments in free invention and for specific craft purposes, as, for example, wrappers, book-covers, end-papers, etc., printed, woven or embroidered (including appliqued) fabrics or for samplers, bags, braids, scarves, etc. During this course a definite attempt should be made to interest the pupil in the practice of some craft as a leisure activity. Reference to patterns of the past or present. Field trips to stores and factories, where possible.
- B.—Lettering: further practice in the skeleton capital and small letter forms of Grade IX and the application of the same principles of proportion and spacing in the writing of the Roman pen-letters. This may be used as an introduction to the making of the Classic Roman letters. The history of the alphabet as developed through various media. Study of simple applications of principles of design to page arrangements.
- C.—Posters: illustrations and imaginative compositions inspired by curricular and extra-curricular activities. Drawings made in Section I, i.e., life and still-life drawings, may be adapted for use in this project, and special figure studies may also be undertaken for the purpose.

SECTION III—THREE-DIMENSIONAL PROJECTS

The following projects should be considered primarily as studies in design, in which the governing factor is a harmonious proportion between volumes and masses. This principle should be studied in its application to all three-dimensional projects, though with consideration for the differences inherent in the various purposes and materials. A more elaborate investigation of such qualifying factors will be undertaken in later grades.

A.—Model making and environmental design:

- (1) Interiors: the study of design related to purpose in formally or informally arranged rooms. This should be developed in models, equipped with miniature furnishings and made from plans.
- (2) Landscape gardening: the design of gardens and grounds, the arrangement of flowering shrubs and trees, with consideration of colour and relation to buildings studied in the making of diagrams and models, and applied where possible to home, school and community grounds.
- (3) Stage sets and accessories worked out in any of the following ways:
 - a. Models made individually or co-operatively.
 - b. The full-stage presentation of a play being studied and produced by the class.

- c. The co-operation of the class as technical advisors and assistants in the preparation of stage productions promoted by the school as a whole.

- (4) Stage costuming: completed for the model stage set, or designed and carried out for the class stage production as planned in No. 3.

NOTE:—Where it is the wish of either pupil or teacher to study “staging and costuming” in Grades XI and XII, these projects as prescribed for Grades IX or X should be completed. Failing this, the “staging and costuming” of the later years should be omitted unless the pupil is prepared to do the necessary introductory work.

- (5) Dress design: the relation of dress to the structure and proportions of the figure, studied in experiments with drapery applied to the figure, or to dolls or puppets, or in drawings made after demonstrations of draping on the model. The appropriateness of different types of design to different types of figure. This may be accompanied by a study of the suitability for the various types of dress, of the colour and pattern of the materials and of the use of accessories. Some of these accessories may be produced in the work of Section II—A.

B.—Industrial design:

- (1) Pottery shapes: the practical work of Grade IX in making pottery forms may be continued, or, if previously omitted, undertaken here.
- (2) Illustrated discussions of the design of industrial products, such as tableware, kitchen utensils, lighting and plumbing fixtures, vehicles, telephones and other accessories of modern life.
- (3) Carefully selected problems in making simple, well-proportioned metal objects for specific uses.

C.—Plastic design:

- (1) Small sculptures in clay, soap, plasticine, soft wood or papier-mâché, “free standing” or in relief, of subjects derived from students’ inventions, experiences and activities.

SECTION IV—HISTORY OF ART

(See Appendix B)

A rapid survey of art as a factor in the social development of England, from the Renaissance to the present; and a brief study of the arts in Canada.

Art Course of Four Years

Second Year—Grade X

The course is divided into four parts:

Section I—Drawing and Composition.

Section II—Design.

Section III—Three-dimensional Projects.

Section IV—History of Art.

The following should be undertaken:

All of Section I.

Section II—A, B (1) and C.

Section III—One topic of Part A, B (3) and C (1).

Section IV—A.

SECTION I—DRAWING AND COMPOSITION

A.—Still life:

- (1) Representational: studies to develop skill in drawing, in various media, from groups of interesting objects or natural forms. Elementary perspective.
- (2) Creative: subject matter similar to the above, used as the basis for pictorial inventions, to encourage individual conceptions and imaginative treatment rather than fidelity to appearance.
- (3) Research: drawings made for informational purposes, such as museum studies and sketches for application in other studies.

B.—Drawing from life: rapid sketches in a variety of media from the living figure in costume, aiming at vitality and individuality of expression rather than reproductive accuracy.

NOTE (1):—The character and complexity of the problems in A and the medium employed should be adjusted to suit the abilities of the individual pupils or groups of pupils within the same class.

NOTE (2):—References to suitable examples by old and modern masters should be made when they may be useful in considering difficulties and problems of composition and technique after these have arisen in practical work. (See introductory notes, Appendix A.)

SECTION II—DESIGN

A.—Pattern: the study of the principles of decoration in the organization of motifs drawn from personal experiences, or inspired by organic or geometri-

cal forms, as adventures in creative design, or employed in such practical problems as will demonstrate the influence of purpose, materials, tools and methods of reproduction on the character of the design, e.g., in wrappers, packages, book-covers and end-papers, in printed or woven fabrics.

B.—(1) Lettering: a short survey of good letter forms in a variety of alphabets, progressively arranged, well drawn with brush or pen, and practically applied in useful purposes.

(2) Typesetting and printing: type and the technique of typesetting and printing studied in elementary practical exercises, preferably in the printing shop.

C.—Posters: illustrations and imaginative compositions based on historical, social and industrial and religious subject matter, carried out in a variety of appropriate media, in black and white, and colour, in pen or brush, or as wood or linoleum cuts.

SECTION III—THREE-DIMENSIONAL PROJECTS

A.—Model making and environmental design.	}	The same as for the General Course. See pages 9 and 10.
B.—Industrial design.		

C.—Plastic design:

(1) Small sculptures in clay or soap, in relief or in the round, based on ideas selected by the pupil, or prescribed by the instructor, as experiences or for specific purposes. The work of this year should consider sculpture as design in three dimensions, to secure in each project a lively interpretation combined with decorative quality.

(2) Exercises in the manipulation of clay, the use of simple tools, and methods of casting.

SECTION IV—HISTORY OF ART

No special phases of the history of art are prescribed for study in this grade. The four-year course should provide as well-balanced and reasonably detailed knowledge of art history as the limited time available allows. It is suggested, therefore, that the course be arranged to suit local school conditions, and take advantage of correlations possible in literature, history, current events and other subjects, and of galleries, museums, and travelling collections. The painting, sculpture, architecture, and the minor arts and crafts of Canada should form an important though not the largest part of this course.

For Other than the Four-year Art Course

Its beginnings in Europe, in the old stone age. English developments up to the end of the Tudor period, briefly told and well illustrated.

For the Four-year Art Course

The following course comprises the first of four sections, one for each year, and consisting of a continuous series of topics covering the important periods. Each topic involves the study of the historical background, architecture, painting, sculpture and the industrial and decorative arts.

- (1) Prehistoric: the Paleolithic, Neolithic, Bronze and Iron ages, with special reference to England.
- (2) Egyptian, Greek and Roman.
- (3) Early Christian and Byzantine.
- (4) Celtic and Viking.
- (5) Romanesque (including English Norman), Gothic.

BOOKS OF REFERENCE

Art Activities in the Modern High School. By Nicholas, Mawhood and Trilling. Illustrated. 379 pages. \$3.50. The Macmillan Company, Toronto. A complete and eminently practical manual of modern art teaching methods. It adds to an ample discussion of a wide range of art class projects similar to those of Grades IX and X a stimulating chapter on "Measurement in Art Education" and an exhaustive bibliography.

The Teaching of Art. By Evelyn Gibbs. Illustrated. Revised cheaper edition. \$2.50. Thos. Nelson and Sons, Ltd., Toronto. A sound and adequate discussion of modern attitudes and methods, particularly in the fields of imaginative drawings and pattern construction. The comparative illustrations provide useful standards for estimating the progress of the pupils.

Teaching Creative Art in Schools. By R. and A. Eccott. Illustrated. \$1.35. Evans Brothers, London, England. (J. M. Dent & Sons [Canada], Ltd.) The authors describe their own experiences in teaching a variety of art projects, discussing methods of presentation, the treatment of pupils of different aptitudes and the use of materials and tools. The concluding chapters are not applicable to the course for Grade IX.

P's and Q's. By Sallie Tannahill, Teachers' College, Columbia University. Illustrated. 108 pages. \$3.00. Doubleday, Doran and Co., Toronto. An excellent manual of lettering, useful in all except senior vocational art courses, dealing in simple language with the design of letters and their arrangement in a wide variety of suggestive exercises.

Model Making for Children. Illustrated. Published by the Department of Education, Province of Ontario. A guide to the making of model houses in cardboard and paper, with suggested lesson outlines and notes on class organization, methods of presentation and suitable materials.

The following periodicals are recommended:

Design. Published monthly by the Design Publishing Company, 20 South Third Street, Columbus, Ohio. Annual subscription, \$3.00.

School Arts Magazine. Published monthly by the Davis Press, Inc., Worcester, Mass. (Dawson Subscription Service, 70 King Street East, Toronto.) Annual subscription, \$4.00.

Art and Craft Education. Published monthly by Evans Brothers, Ltd., Montague House, London. (Moyer School Supplies, Toronto.) Annual subscription, \$3.50.

APPENDIX A

HISTORY OF ART—GRADE IX

Introductory Note

Familiarity with great and characteristic works of past times should be encouraged throughout the Course in Art by their discussion, with individuals or with groups, in relation to specific practical problems in composition, technique and expression, as they arise.

In this connection, and particularly in the case of painting, care should be taken that the examples discussed, while essentially valid as works of art, are technically simple enough to be readily understood by pupils of the grade concerned. For this purpose as wide as possible a selection of reproductions of first-class but (relatively) technically simple works, of a variety of periods, should be available, from the paintings of stone-age artists to those of 14th, 15th and 16th-century Europe (e.g., Ghirlandaio and Pieter Breughel) and of modern times (e.g., Millet, Renoir, van Gogh). The appropriate material is inexhaustible, and particular artists have only been mentioned in exemplification of the combination of quality and technical simplicity which is desirable for the purpose here indicated.

But the study of the History of Art can be undertaken from another point of view, in illustration of the modes and manners of life of past centuries and of the place of the arts in the culture of successive periods. The following course is outlined to that end and has been devised as far as possible with a view to its correlation with appropriate courses in general history.

The two purposes and points of view need not be very closely distinguished in practice. There is no reason why (e.g.) van Dyck's portrait of Charles I should not be studied in Grade X for its qualities of design and manipulation, as well as in illustration of the courtly portraiture of 17th-century England. Indeed, its historic qualities include those of technique and style and cannot well be understood without their consideration. But it should be recognized that, as an aid to artistic understanding, such a work is less likely to be imaginatively and creatively stimulating at this point in the curriculum than will be those in which a less elaborate technical equipment is involved.

1. The Dawn of Art: Paintings, carvings and engravings of the hunters of the old stone age in Europe. The bronze and early iron age in England.

2. Roman Britain: Feeling at home on the earth. Romano-British architecture, sculpture, mosaics and crafts.
3. Christianity and Northern Invaders: Monastic art, Celtic and Viking pattern; Norman castles.
4. The Growth of the Towns: The cathedral and its sculpture; the influence of mediaeval drama; the manor; painting and illumination.
5. The End of the Middle Ages: Trade, travel and the discovery of landscape; mediaeval ships; the growth of pageantry.
6. Tudor England: The development of the country house and of gardens; panelling and furniture; Holbein and Tudor portraiture; the rediscovery of Greek and Roman art and learning.

RECOMMENDED BOOKS AND ILLUSTRATIONS

FOR CLASSROOM USE AND REFERENCE

M. and C. H. B. Quennell: Everyday Life in the Old Stone Age.

M. and C. H. B. Quennell: Everyday Life in the New Stone, Bronze and Early Iron Ages.

M. and C. H. B. Quennell: Everyday Life in Roman Britain.

M. and C. H. B. Quennell: Everyday Life in Saxon, Viking and Norman Times.

(All the above, Copp Clarke & Co., Ltd., Toronto, \$1.25 each.)

M. and C. H. B. Quennell: A History of Everyday Things in England.

Vol. I, 1066-1499.

Vol. II, 1500-1799.

(Copp Clarke, Vol. I and II, \$3.00 each; \$5.00 combined.)

Hartley and Elliott: Life and Work of the People of England.

Vol. I, 1066-1299.

Vol. II, Fourteenth Century.

Vol. III, Fifteenth Century.

Vol. IV, Sixteenth Century.

(Copp Clarke, \$1.25 each vol.)

"University Prints"; selected. (Catalogue, 5c., from The University Prints, Newton, Mass. Prints, monochrome, 1½c. each.)

Seemann Prints.

Many of the British and American art galleries and museums publish excellent prints, booklets and series of postcards, in monochrome and in colour, many of which are relevant to this course; notably the National Gallery of Canada, Ottawa; the Royal Ontario Museum, Toronto; the British Museum, London, England; the Victoria and Albert Museum, London, England; the National Gallery, London, England; the Metropolitan Museum, New York. Catalogues of publications should be obtained from the various sources.

The National Gallery of Canada, Ottawa, and the Art Gallery of Toronto each has a service of loan exhibitions covering a wide historical and technical field, which are available to schools of the Province of Ontario at a small charge to cover postage and insurance. Particulars of exhibitions can be obtained from these institutions, and teachers should indicate their special field of interest when making inquiries.

FOR FURTHER REFERENCE

Gardner, H.: *Art Through the Ages*—Harcourt Brace.

Batsford and Fry: *The Cathedrals of England*—Copp Clarke.

Saunders: *English Art in the Middle Ages*—Oxford University Press.

Gardner, S.: *A Guide to English Gothic Architecture*—Cambridge University Press.

Gotch: *The Growth of the English House*—Copp Clarke.

Hartley: *Mediaeval Costume and Life*—Copp Clarke.

Salzman: *English Life in the Middle Ages*—Oxford University Press.

Salzman: *England in Tudor Times*—Copp Clarke.

In illustrating English life in later mediaeval times, teachers need not be too exclusive in their choice of material from English sources. Many Flemish illuminated manuscripts and paintings reflect closely enough the character of English mediaeval life and are frequently used for the purpose in the books listed above.

APPENDIX B

HISTORY OF ART—GRADE X

(For Introductory Note, see Appendix A)

1. The Italian Renaissance: Renaissance palaces and gardens; architecture, painting and sculpture and the art of life; the revival of the humanistic ideal.
2. Courtly Art in England: Charles I, Inigo Jones and van Dyck; Charles II and Sir Christopher Wren; William and Mary, and the influence of Dutch art on architecture and design.
3. "Georgian Art": Town planning and landscape architecture; the landed gentry, portraiture and "conversation pieces"; Reynolds and Gainsborough; Hogarth and satire.
4. Industrial England and the Decay of the Crafts: William Blake and William Morris; the pre-Raphaelites; the ideal of Nature, Constable and Turner.
5. The Revival of Design: English industrial design and the place of craftsmanship; contemporary architecture, painting and sculpture.

6. The Arts in Canada (1): Colonial traditions in architecture and design; early types of farmhouse in Ontario; contemporary Canadian architecture.
7. The Arts in Canada (2): French-Canadian wood-carving; Canadian painting and sculpture.

RECOMMENDED BOOKS AND ILLUSTRATIONS

FOR CLASSROOM USE AND REFERENCE

M. and C. H. B. Quennell: A History of Everyday Things in England.

Vol. II, 1500-1799.

Vol. III, 1733-1851.

Vol. IV, 1851-1934.

Hartley and Elliott: Life and Work of the People of England.

Vol. V, the Seventeenth Century.

Vol. VI, the Eighteenth Century.

Robson: Kreighoff.

Robson: Tom Thomson.

Robson: J. E. H. Macdonald.

Ryerson Press, paper 50c., cloth \$1.00.

"University Prints"; selected. See bibliography to Grade IX.

Seemann Prints; selected.

For notes referring to the publications and services of art galleries and museums, see bibliography to Grade IX.

FOR FURTHER REFERENCE

Gardner, H.: Art Through the Ages—Harcourt Brace.

Gotch: The Growth of the English House—Copp Clarke.

Johnson: English Painting—Bell.

Richardson: Georgian England—Copp Clarke.

Read: Art in Industry—Faber (Ryerson Press, Toronto).

Carrington: Design—John Lane, Twentieth Century Library.

Journal of the Royal Architectural Institute of Canada.

The Studio.

Barbeau: Quebec—Macmillan, Toronto.

Barbeau: Cornelius Kreighoff.

Robson: Canadian Landscape Painters—Ryerson Press.

Buchanan: James Wilson Morrice.

Canadian Year Book of the Arts—Macmillan.

Arthur: Early Buildings of Ontario—University of Toronto Press, 50c. net (postpaid).

COURSES OF STUDY
For
Grades XI and XII

ART

OUTLINE OF COURSE

General Course

The course is divided into five parts:

- Section I—Drawing and Composition.
- Section II—Stage Design.
- Section III—Design and Crafts.
- Section IV—Architectural Exterior and Interior Design.
- Section V—History of Art.

The following minimum course should be completed, and where the organization of the school permits, it is recommended that the course be spread over two years:

- Section I—B and C; Section III—B; Section IV; Section V.
- Any two of: Section I—A (1); Section I—A (2); Section II—A;
Section II—B.

Not more than 15 per cent of the total time should be devoted to Section I—B and C, nor more than ten single class periods to Section IV—A. In a two years' course, Section I—B and C, and Section III—B, should be undertaken in each year, and Section IV—A in the second year.

SECTION I—DRAWING AND COMPOSITION

NOTE (1):—The spirit of initiative and of personal expression, which has been cultivated in previous grades, should be fully maintained in Grades XI and XII.

NOTE (2):—Media should be varied, clear and opaque colours should both be used, and the handling of oils should be introduced.

A.—Imaginative drawing and composition:

- (1) Individual picture making.
- (2) Mural decoration, individual or co-operative.

B.—Still life:

- (1) Groups of objects.
- (2) Outdoor and indoor sketches.

NOTE:—Further attention should be paid in these grades to organization in depth with the appearance of space and mass.

C.—Drawing from life.

SECTION II—STAGE DESIGN

NOTE:—The following projects should be undertaken in conjunction with one of the language departments.

A.—The designing and making of a full-scale stage set.

NOTE:—The study of lighting is integral to the making of a stage set.

B.—The production of a puppet play:

- (1) Making a marionette.
- (2) Designing and making the costume, with research into period or country when necessary.
- (3) Stringing and learning to operate the puppet.
- (4) Designing and painting the stage set and properties.
- (5) The study of controlled lighting.

SECTION III—DESIGN AND CRAFTS

A.—Poster making: This study may be continued in relation to activities in the school, home, or community.

B.—Crafts: Each pupil should practise one craft or at most two from the following list, rather than experiment in several. Though the study of fine examples of craftsmanly design is essential, and mere oddity or eccentricity is as much to be avoided as mechanical copying, work should **always** be from the pupil's own designs, **never** from stock patterns.

(1) Block printing:

- (a) On paper: with printer's ink or water-printing ink, for book decorations, end-papers, book-plates, greeting cards, etc. (See also Page Decoration below.)
- (b) On fabric: with fabric printing colour, for scarves, handkerchiefs, draperies, blouses, dresses, etc.

NOTE:—In the practice of this craft there should be some experience in making a print from two or more blocks.

(2) Carving:

- (a) In wood: figurines or panel compositions, using soft woods of close grain such as pine, basswood and poplar; and medium-hard woods, such as walnut, mahogany and boxwood.

NOTE:—Whatever equipment is used, whether a simple jack-knife or a more elaborate set of knives and chisels, it should be of good and substantial quality.

- (b) In stone: Where suitable soft stone is locally available, stone carving may be attempted.

NOTE:—With a pointed chisel, toothed chisel and mallet, this medium is more easily handled than is commonly supposed.

(3) Embroidery:

- (a) The following stitch forms applied to designs which have been made by the pupils for such articles as bags, cushion tops, wall hangings, etc.:
- (i) the button-hole stitch, which can be used both for edging appliqued fabrics and for surface decoration.
 - (ii) couching stitches by which large areas can be worked quickly with interesting textures.
- (b) Various kinds of stitches adapted to a variety of decorative purposes.

(4) Lettering, page decoration and bookbinding:

- (a) A review of (i) classic proportion in the single-line capital letters, (ii) poster block letters as developed from the above, (iii) classic Roman letters carried out in short exercises.
- (b) Special practice of the Roman pen letters, capital and small (upper and lower case), made with the manuscript pen as a preliminary to the undertaking of a specific project in manuscript writing.
- (c) The making of a manuscript panel, folder or book, with or without decoration. (See also Block Printing above.)

(5) Metalwork:

Useful articles in pewter, copper or aluminum, finished in the flat or shaped.

NOTE:—Special attention should be given to beauty of form.

(6) Pottery:

- (a) Trays, bowls, jugs, vases, hand-built and decorated in slip, sgraffito, inlay, low relief or under-glaze colours.
- (b) Small figures in terra-cotta or coloured glazes for such articles as paper-weights, book-ends, candlesticks

NOTE:—Local clays can be used, and baked by arrangement with local kilns where school kilns are not available. Small temporary kilns for single firings can be built out-of-doors. Banding wheels and small wooden stands should be used for more finished pieces.

(7) Rug making:

- (a) Hooked rag rugs; hooked on burlap or canvas stretched on a frame; made of discarded cotton or woollen material, dyed if desired.
- (b) Hooked wood rugs: developed as in (a).
- (c) Braided rugs: made of material as in (a) and braided into a single rug, or into small circular, oval or rectangular units, assembled to make the larger pattern forms.
- (d) Crocheted rugs: materials and shapes as in (c).
- (e) Machine-sewn rugs: using the special attachments sold by sewing-machine companies, and the materials suggested in (a) and (b).
- (f) Woven rugs. (See 8 [b].)

(8) Weaving:

- (a) On card or wooden frames: small articles in plain weave, plaid or pictorial design.
- (b) On commercially produced looms: larger articles such as scarves, bags, dress lengths, rugs, etc.

SECTION IV

ARCHITECTURAL EXTERIOR AND INTERIOR DESIGN

Elementary Principles of Architectural Design

NOTE:—See special pamphlet.

1. The study of basic building forms: freehand sketches of buildings containing examples of the basic building forms. These may be made from actual buildings or from photographs.
2. The study of building proportion:
 - (a) Sketches of doors, windows, and rooms proportional to any assumed human figure size.
 - (b) Sketches recording actual measurements of doors, windows, and rooms. Note proportions, i.e., relative heights to widths, etc.
3. The study of building design:
 - (a) Freehand sketches to illustrate balance and direction.
 - (b) Freehand sketches to illustrate rhythm.
 - (c) Freehand sketches to illustrate emphasis in mass grouping and in elevational design.
 - (d) Colour sketches and notes on common building materials.
 - (e) (Optional.) Class project for a whole street or a small town of coloured cardboard models.

NOTE:—All sketches may be made from existing buildings or from photographs.

B.—The planning and design of interiors: the study of the function, equipment and decoration of rooms; their design in box-plan and elevation.

NOTE:—The ultimate purpose of the project should be the cultivation of taste in the choice and arrangement of furnishings. To this end, a critical study should be made of commercially available furniture, fittings, and materials, and of their appropriate use in the creation of satisfactory ensembles. Sufficient model-making should be undertaken by each pupil to insure that his imagination works on three-dimensional forms and their relationships, and not simply in terms of flat design.

SECTION V—HISTORY OF ART

The history of painting:

NOTE:—The following course is organized in relation to historical periods and, for the most part, about the names of individual masters. But this section is intended to promote the study of pictures and painting, and it should be recognized that no amount of incidental knowledge of historical circumstances can take the place of discriminative feeling for aesthetic factors. The personal comment and discussion of pupils should be freely evoked and encouraged. It will probably be found impossible to give adequate attention to more than five or six pictures in any lesson.

- (1) The 14th and 15th Centuries: Giotto, Fra Angelico, Jan van Eyck, Masaccio, Botticelli.
- (2) The 16th Century (a): Leonardo da Vinci, Michelangelo, Raphael, Dürer, Holbein.
- (3) The 16th Century (b): Titian, Tintoretto, Brueghel, El Greco.
- (4) The 17th Century (a): Rubens, van Dyck, Velasquez, Hals.
- (5) The 17th Century (b): Rembrandt, Vermeer, Terborch or de Hooch, Ruysdael, Hobbema, Claude Lorrain.
- (6) English Painting of the 18th and 19th Centuries: Hogarth, Reynolds, Gainsborough, Constable, Turner, Blake.
- (7) The 19th Century (a): Ingres, Delacroix, Corot, Daumier, Courbet.
- (8) Chinese Painting and Japanese Prints.
- (9) The 19th Century (b): Millet, Puvis de Chavannes, Whistler, Monet.
- (10) The 19th Century (c): Degas, Manet, Renoir, Cézanne, van Gogh.
- (11) Contemporary Painting: A selection.

BOOKS OF REFERENCE

For the use of the teacher. (All books are illustrated.)

GENERAL

Read, Herbert: *The Meaning of Art*. Ryerson Press. \$1.75.

Fry, Roger: *Vision and Design*. Penguin Series. Wm. Collins Sons & Co., Ltd. 20c.

These two books consist of suggestive and informative essays on the nature of art and of aesthetic quality.

- Van Loon, Hendrik: *The Arts*. Musson Book Co., Ltd. \$4.50. A history of the social function of the arts, illustrated by the author.
- Bertram, Anthony: *Design*. Penguin Series. Wm. Collins Sons & Co., Ltd. 20c. An account of design in contemporary life, ranging from town-planning to typography.
- Hourticq, Louis: *The New Standard Encyclopedia of Art*. Doubleday, Doran & Co. (Canada), Ltd. \$4.95.

SECTION I

- Millard, P. S.: *The Students Book of Life Drawing*. Sir Isaac Pitman & Sons (Canada), Ltd. \$1.50.
- Norton, D. C.: *Freehand Perspective and Sketching*. Baker & Taylor Co., 55 Fifth Avenue, New York. \$1.50. For the use of teachers in developing their own knowledge and practical powers; should not be used as a series of instructional exercises.

SECTION II

- Richards, Mary: *Practical Play Production*. J. M. Dent & Sons (Canada), Ltd. \$1.35.
- Zinkeisen, Doris: *Designing for the Stage*. Studio, Ltd. (Musson Book Co., Ltd.) \$3.50.
- Ackley, Edith Flack: *Marionettes*. McClelland & Stewart, Ltd. \$2.75.
- Rossbach, C. E.: *Making Marionettes*. George J. McLeod, Ltd. \$2.75.

SECTION III

- Cooper, Austin: *Making a Poster*. Studio, Ltd. (Musson Book Co., Ltd.) \$3.50.
- Tanner, Robin: *Children's Work in Block Printing*. Macmillan Co. of Canada, Ltd. \$1.20.
- Corbin, T. J.: *Handblock Printing on Fabrics*. Sir Isaac Pitman & Sons (Canada), Ltd. \$1.50.
- Durst, Alan: *Woodcarving*. Studio, Ltd. (Musson Book Co., Ltd.) \$2.50.
- Hogarth, Mary: *Modern Embroidery*. Doubleday, Doran & Co. (Canada), Ltd. \$2.69.
- Judd-Morris, Louisa E. E.: *The Sampler Book of Decorative Needlework*. Macmillan Co. of Canada, Ltd. \$1.00.
- Tanner, Robin: *Lettering for Children*. Macmillan Co. of Canada, Ltd. 75c.
- Johnston, Edward: *Writing, Illuminating, and Lettering*. Sir Isaac Pitman & Sons (Canada), Ltd. \$2.50.
- Hewitt-Bates, J. S.: *Bookbinding for Schools*. Macmillan Co. of Canada, Ltd. \$1.75.
- Wren, H. and D.: *Pottery—Finger-Built Methods*. Sir Isaac Pitman & Sons (Canada), Ltd. \$1.50.
- Lunn, Dora: *Pottery in the Making*. Macmillan Co. of Canada, Ltd. \$1.75.
- Bowles, E. S.: *Handmade Rugs*. Doubleday, Doran & Co. (Canada), Ltd. \$2.19.
- Drage, Dorothy: *Rugmaking*. Sir Isaac Pitman & Sons (Canada), Ltd. 75c.
- Dryad Leaflet No. 33: *Rugmaking on Canvas*. Macmillan Co. of Canada, Ltd. 25c.
- Dryad Leaflet No. 85: *Rug-Weaving*. Macmillan Co. of Canada, Ltd. 25c.
- Reed, N. A.: *The Book of School Weaving*. J. M. Dent & Sons (Canada), Ltd. \$1.25.
- Orman, P.: *Handloom Weaving*. Sir Isaac Pitman & Sons (Canada), Ltd. 75c.
- Dryad Leaflet No. 100: *Cardloom Weaving*. Macmillan Co. of Canada, Ltd. 25c.

SECTION IV

Department of Education, Province of Ontario: How to Look at Buildings.
An Introduction to the Study of Architectural Design.
Maas, C.: Common Sense in Home Decoration. George J. McLeod, Ltd. \$3.00.

SECTION V

Teachers are strongly advised not to rely on any single volume. Pictures can be approached from many points of view from which different insights, equally right though of varying depth, may be gained.

Gardner, Helen: Art Through the Ages. George J. McLeod, Ltd. \$4.50.
Caffin, C. H.: How to Study Pictures. Ryerson Press. \$4.50.
Newton, Eric: The Artist and His Public. Thomas Nelson & Sons, Ltd. \$2.50.
Holmes, C. J.: Notes on the Science of Picture-making. Macmillan Co. of Canada, Ltd. \$3.50.
Bulley, Margaret: Art and Counterfeit. Methuen & Co., Ltd. (S. J. Reginald Saunders.) \$5.00.
Hokusai. Musson Book Co., Ltd. \$1.65.
See also "General" list above.

JOURNALS

"Decoration." Quarterly, 60c.
"The Studio." Monthly, 50c.
"Journal of the Royal Architectural Institute of Canada." Monthly. \$3.00 per annum.

ART FOR COMMERCIAL COURSES

Grades XI and XII

The course is divided into four sections:

Section I—Drawing and Composition.
Section II—Design and Crafts.
Section III—Architectural Exterior and Interior Design.
Section IV—History of Art.

A minimum course should include the following:

Section I, some work each year. Section II—A (1), (2) and (3), throughout both years; B, one craft each year; C, one craft; D, for girls—This study may be substituted for the work in Part C. Section IV—B, throughout both years.

Additional problems may be selected from the course.

SECTION I—DRAWING AND COMPOSITION

A.—Imaginative drawing and composition:

- (1) Individual picture making.
- (2) Mural decoration—individual or co-operative.

NOTE:—The choice of subject matter for both of these projects may be unrestricted, but special value is attached to such motifs as transportation, business, industry and agriculture.

B.—Drawing from life and still life: rapid and direct drawings of the figure and studies of various natural forms with special reference to their decorative qualities, in various appropriate media.

SECTION II—DESIGN AND CRAFTS

A.—Design in printing:

- (1) Layout; margination, the subdivision of areas and the balance of shapes, tones and colour; practical problems of design for pages of books, booklets and folders, advertisements in newspapers and magazines; wrappers, cartons, packages and labels.
- (2) Lettering and type design:
 - (a) A review of (i) classic proportions in the single line capital letters, (ii) poster block letters as developed from the foregoing, (iii) classic Roman letters carried out in short exercises.
 - (b) Special practice of the Roman pen letters—capital and small (upper and lower case)—made with the manuscript pen; the making of a manuscript panel, folder or book, with or without decoration.
 - (c) A study of the characteristics and uses of the traditional and modern type faces and type ornament, applied in the designing of printer's layouts for covers, title pages and advertisements.
- (3) Poster making: a continuation of this study in relation to activities in the home, school, community, and for specific industrial products and services.

NOTE:—In the work of Section II—A (1), (2) and (3), due consideration should be given, when the problem requires, to (a) colour and colour harmony—a working knowledge of colour systems currently used in industry by making scales and charts, and its application to a variety of advertising and other purposes; (b) advertising psychology—the ideas underlying advertising and its appeal to the tastes, needs and habits of the buying public.

B.—Printing crafts:

- (1) Block printing and engraving: lino-cutting and engraving on wood and celluloid, for printing in one, and two or more colours; for colour prints, illustrations, small posters, initial letters, headings and the decoration of covers and end-papers.

NOTE:—The practice of this craft should form the basis for the study of the characteristics, limitations and uses of the autographic and mechanical processes of reproduction.

- (2) Book construction: the making of folders, booklets and books; practice in the technique of decorating, covering and binding books.

C.—Other useful crafts:

NOTE:—Work in the following crafts should **always** be from a pupil's own designs, **never** from stock patterns.

(1) Carving:

- (a) In wood—figurines or panel compositions, using soft woods of close grain such as pine, basswood and poplar, and medium hard woods, such as walnut, mahogany and boxwood.

NOTE:—The equipment used, whether a simple jack-knife or a more elaborate set of knives and chisels, should be of good and substantial quality.

- (b) In stone—where suitable soft stone is locally available, stone carving may be attempted.

NOTE:—With a pointed chisel, toothed chisel and mallet, this medium is more easily handled than is commonly supposed.

- (2) Metalwork: useful articles in pewter, copper or aluminum, finished in the flat or shaped; special attention given to beauty of form.

(3) Pottery:

- (a) Trays, bowls, jugs, vases; hand-built and decorated.
- (b) Small figures in terra-cotta or coloured glazes for such articles as paper-weights, book-ends and candlesticks.

NOTE:—Local clays can be used, and baked by arrangement with local kilns where school kilns are not available. Small temporary kilns for single firings can be built out-of-doors.

- (4) Embroidery: various embroidery stitches used in direct and applied design in such articles as samplers, bags, cushion covers, table linens, quilts and dress decorations; and in co-operative projects such as panels and wall-hangings, based on subject matter selected from Section I—B.

(5) Weaving:

- (a) On card or frame looms—small articles in plain weave, plaid or pictorial design.
- (b) On commercially produced looms—larger articles such as scarves, bags, rugs, etc.

(6) Stage design: production of a puppet play:

- (a) Making a marionette.
- (b) Designing and making the costume, with research into period or country, when necessary.
- (c) Stringing and learning to operate the puppet.
- (d) Designing and painting the stage set and properties.
- (e) The study of controlled lighting.

NOTE:—Advantage should be taken of opportunities for pupil participation in the designing and construction of full-scale stage sets for school plays.

D.—Dress design: the designing of dress and millinery for various purposes and different types; the relation of texture, colour and style to personality; methods for the optical correction of defects of proportion and build of the figure; planning an economical but varied wardrobe based on a key colour. Practical work may include drawing and sketching, the collection and analysis of illustrations, and the planning of garments for construction in the Home Economics Department or at home.

SECTION III

ARCHITECTURAL EXTERIOR AND INTERIOR DESIGN

A.—Elementary principles of architectural design:

(1) The study of basic building forms.

(2) The study of building proportion.

(3) The study of building design.

NOTE:—See special pamphlet, "How to Look at Buildings," published by the Department of Education.

B.—The planning and design of interiors: the study of the function, equipment and decoration of rooms—their design in box-plan and elevation.

NOTE:—The ultimate purpose of the project should be the cultivation of taste in the choice and arrangement of furnishings. To this end, a critical study should be made of commercially available furniture, fittings and materials, and of their appropriate use in the creation of satisfactory ensembles. Sufficient model-making should be undertaken by each pupil to insure that his imagination works on three-dimensional forms and their relationships, and not simply in terms of flat design.

SECTION IV—HISTORY OF ART

A.—Selection from Section V (Grade XI—Art Course for High Schools and Collegiate Institutes).

B.—Discussions of the evolution and artistic quality of textiles, furniture, and other articles of the environment.

C.—Contemporary developments in advertising and publishing.

ART FOR HOME ECONOMICS COURSES

Grades XI and XII

The creative experiences and the opportunities for personal imagination and expression which are the essence of the courses for Grades IX and X continue to be of principal importance in Grades XI and XII. While a generous variety of activities designed to stimulate the pupil's originality and enlarge his understanding is retained, greater emphasis is now laid on the application of these qualities to the fields in which pupils in Home Economics are more especially interested; that is, in dress, the house and its setting, and their accessories.

The principles which govern design in these articles should, whenever possible, be expressed in practical form in the art room. Where the necessary material and equipment exist only in the shops of the Home Economics department, it is desirable that such co-ordination as will serve the same end be arranged between the two departments concerned.

It should be recognized that the courses in Art and Home Economics have common subject matter in many places, and that each will contribute most effectively where a reciprocity of ideas is maintained.

The course is divided into five sections as follows:

- Section I—Drawing.
- Section II—Design and Crafts.
- Section III—Dress Design.
- Section IV—Architectural Exterior and Interior Design.
- Section V—History of Art.

A minimum course should include the following:

Section I—A (1) and (2) [(a) or (b)], continued throughout both years; all of Part B. Section II—A and part of B each year. Section III, all of this section throughout both years. Section IV, both parts concurrently, or one part each year. Section V—Part 1, throughout both years.

NOTE:—For such special courses as dietetics, food administration, trade dressmaking and others, such parts of the course as are applicable should be studied in greater detail.

SECTION I—DRAWING

A.—Imaginative drawing and composition:

- (1) Individual picture making.
- (2) Mural decoration, individual or co-operative.

NOTE (1):—Subject matter for both these projects may be related to (a) foods—their history, growth, preparation, marketing and use; (b) clothing—its history, development, manufacture and use.

NOTE (2):—Appropriate media, particularly those of colour, may be employed.

B.—Drawing from life:

- (1) Rapid and direct studies of the figure with special reference to action, balance and proportion.
- (2) Drawings made from the costumed or draped figure, as studies of clothing material in actual use. Studies should be made of the effect on the drapery, of points of suspension and contact with the figure and the resulting patterns of folds and creases.
- (3) Research: studies and sketches of dress and accessories, in stores, factories and museums, made from the point of view of the dressmaker.

SECTION II—DESIGN AND CRAFTS

A.—Poster making: employing subjects relating to food, clothing, home, school or community activities.

B.—Crafts: each pupil should practise one craft or at the most two from the following list. Though the study of fine examples of craftsmanly design is essential, and mere oddity or eccentricity is as much to be avoided as mechanical copying, work should **always** be from pupil's own designs, **never** from stock patterns.

NOTE:—The most desirable conditions under which (1), (2) and (3) of the following crafts may be practised will necessitate the closest co-operation between the Art and Home Economics departments.

(1) Weaving: on small and large looms, such articles as mats and table linens, bags, scarves, dress lengths and rugs, in wool, cotton, linen, chenille, raffia, cellophane and rug-wool. The effective co-ordination of colour, pattern and woven texture should be required.

(2) Rug making:

(a) Hooked wool rugs.

(b) Machine-sewn rugs, using the special attachments sold by sewing-machine companies.

(c) Woven rugs (see Weaving).

(3) Embroidery: various embroidery stitches used in direct and appliqued design in such articles as samplers, bags, cushion covers, table linens, quilts and dress decorations; co-operative projects such as panels and wall-hangings, based on subject matter selected from Section I—A.

(4) Block printing and stencilling:

(a) On paper—with printer's ink or water-soluble inks, for decorative paper wrappers, end-papers and covers for recipe books, greeting cards and pictorial block prints.

(b) On fabric—with fabric printing colours, for scarves, handkerchiefs, cushion covers, draperies, etc.

NOTE:—In the practice of block printing and stencilling there should be some experience in making a print containing two or more colours.

(5) Pottery: hand-built and decorated trays, plates, bowls, jugs, vases, teapot-stands.

NOTE:—Local clays can be used and baked by arrangement in local kilns. Where school kilns are not available small temporary kilns for single firings can be built out-of-doors.

SECTION III—DRESS DESIGN

- (1) The designing of dress and millinery for various purposes and different types; the relation of textures, colour and style to personality; methods for the optical correction of defects of proportion and build, for example, in round-shouldered, short-waisted and overweight figures. These studies should be supported by adequate drawing and sketching in black and white and colour, and the collection of illustrative materials relevant to the subject.
- (2) Practice in developing dress styles by experiment with cheesecloth, factory cotton and other materials.
- (3) Colour harmony studied in theory and applied to the planning of clothing and accessories; planning an economical but varied wardrobe based on a key colour.

NOTE (1):—In schools where courses in pattern making are available it is desirable that designs planned in the Art department be translated into garments in the Home Economics department. In a similar way, both departments may participate in the designing and constructing of millinery.

NOTE (2):—The production of school plays and pageants offers excellent opportunity for practice in the application of principles of dress design.

SECTION IV

ARCHITECTURAL EXTERIOR AND INTERIOR DESIGN

A.—Exterior design: the fundamental principles governing the exterior design of the small house and its environment:

- (1) The relation of plan to site and the arrangement of the exterior; the placing of doors, windows and other features with regard to convenience and appearance.
- (2) Balance, proportion, rhythm, unity and emphasis as factors in good appearance.
- (3) Building materials; natural and applied colour, colour harmony.
- (4) The grounds and their treatment as appropriate setting for the house.
- (5) The architectural organization of the community; types of dwellings, business and public buildings.

NOTE:—The practical work should include the making of plans, elevations and sketches, together with sufficient model making, either individual or co-operative, to insure consideration in terms of three dimensions; the reading of blue-prints, the collection and analysis of suitable illustrations, and reports on local houses and other buildings.

B.—Interior design: the study of the function, equipment and decoration of rooms:

- (1) The relation of the needs, habits and tastes of the individual and the family to the organization of the interior of the house, and the purpose, size, shape, and exposure of each room.

- (2) The position of doors, windows, fireplace, and other features within the room, and the convenient and artistic arrangement of its equipment and accessories to secure balance, harmony and fine proportion.
- (3) The selection and combination of furniture, lighting fixtures, rugs, wallpapers, drapes and upholsteries; and the proper use of pictures and ornaments.
- (4) Types of colour schemes and their appropriate applications.
- (5) The important styles in the design of furniture and fittings.

NOTE (1):—The ultimate purpose of the project should be the cultivation of taste in the choice and arrangement of furnishings. To this end, a critical study should be made of commercially available furniture, fittings and materials, and their appropriate use in the creation of satisfactory ensembles.

NOTE (2):—The practical work should include the making of sketches, elevations, box-plans, and models; the collection and analysis of illustrations of good examples, and reports on the design of rooms in exhibitions and private houses.

SECTION V—HISTORY OF ART

- (1) Discussions, when appropriate, of the evolution and artistic quality of costume, textiles, furniture, tableware and other articles and their setting in the modern environment.
- (2) Selection from Section V (Grade XI—General Course), with reference also to the useful arts in Canada.

ART FOR INDUSTRIAL COURSES (Vocational Schools)

Grade XI

The course is divided into four sections:

- Section I—Drawing.
- Section II—Design and Crafts.
- Section III—Architectural Exterior and Interior Design.
- Section IV—History of Art.

Work in each section should be undertaken.

SECTION I—DRAWING

NOTE:—Drawing in this grade should be related closely to the pupils' occupational interests and shop-training. Special study should be given to methods of construction and the necessary principles of perspective. Actual objects selected from the shop or factory should be drawn direct and from memory in various suitable media. The course should provide opportunities for the pupil of an inventive turn of mind to visualize in sketches, the objects or mechanical devices which he proposes to make.

- (1) Freely drawn perspective sketches of machine parts and assemblies, such as gears, pulleys, patterns, metal castings, switches and motors.

- (2) Freely drawn perspective sketches of building exteriors and interiors, details of building construction, furniture and fixtures, mouldings, carved and modelled decoration.
- (3) Studies and sketches of useful and interesting material made on visits to such places as factories, foundries, museums and industrial exhibitions.
- (4) Occasional opportunities may be provided for rapid sketching from the living figure, and creative drawing and painting in subjects related to the pupil's own field of specialization.

SECTION II—DESIGN AND CRAFTS

NOTE (1):—Since, in this grade, pupils are allowed to specialize in a selected shop subject, such work in the following list as is related to that subject should be studied and adequately covered.

NOTE (2):—It is important that, whenever possible, the principles of design as studied should be given practical form in the art room. It is highly desirable, therefore, that where facilities for this are not available, the co-operation of Art and Shop departments be such as will allow these principles to be made effective in the articles when produced in the shops.

NOTE (3):—The following projects should be conducted in such a way as will show the relation of design to material.

- (1) Furniture design: the principles governing good proportion and fine relationship of parts in various types of built-in and movable furniture and fittings, studied in good historical and modern hand and machine-made examples—tubular furniture and the use of new materials such as ply-wood, glass and compositions. These studies should find practical application in the workshops.
- (2) Carving and modelling:
 - (a) Carving (i) in wood—panel compositions, furniture parts and ornament, using soft woods such as pine, basswood, whitewood or cotton wood, gumwood, willow and mahogany, and hard woods such as walnut, oak, birch and maple; (ii) in soap, plaster, soft stones and woods—figures, animals, and other motifs treated imaginatively and emphasizing design in three dimensions.
 - (b) Modelling: figures and decorations freely modelled in clay and other plastic media.
- (3) Metal work:
 - (a) Useful articles in pewter, copper or aluminum, finished in the flat, or shaped by various tools and appropriately surfaced. Special attention should be given to beauty of form and the principles which govern the use of decoration.
 - (b) A choice of articles such as fingerplates, hinges and other door fittings, brackets, simple lighting fixtures, small metal furniture, and utensils in hard and soft metals, including tin and wrought iron. (See Section II, note 2.)

(4) Block printing:

- (a) On paper—with printer's ink or water-printing ink, for book decorations, end-papers, book-plates, greeting cards, etc. (See also Page Decoration below.)
- (b) On fabric—for textiles useful in the decoration of interiors.

(5) Lettering, page decoration, bookbinding, and poster making:

- (a) A review of (i) classic proportion in the single-line capital letters, (ii) poster block letters as developed from the above, (iii) classic Roman letters carried out in short exercises.
- (b) Special practice of the Roman pen letters, capital and small, made with the manuscript pen, as a preliminary to the undertaking of a specific project in manuscript writing.
- (c) The making of a manuscript panel, folder or book, with or without decoration. (See Block Printing above.)
- (d) Posters for specific purposes in the school, home or community. Subject matter may also be drawn from Section I—A.

SECTION III

ARCHITECTURAL EXTERIOR AND INTERIOR DESIGN

A.—Elementary principles of architectural design:

- (1) The study of basic building forms.
- (2) The study of building proportions.
- (3) The study of building design.

NOTE:—See special pamphlet, "How to Look at Buildings," published by the Department of Education.

B.—Interior design: the function, equipment, and decoration of various types of rooms studied in box-plan and elevation. Model making, in preference to flat design should be undertaken to insure construction in terms of three dimensions. The purpose of this project is to provide an understanding of the problems of design of the environment of which his own product will form a part. To this end a critical study should be made of commercially available furniture, fittings and materials, and of their appropriate use and satisfactory combination.

SECTION IV—HISTORY OF ART

- (1) Industrial design: contemporary developments in the design of the modern environment and industrial products in illustrated talks and field trips.

- (2) Discussions of the evolution and development of furniture, textile design, and other useful arts.
- (3) Selection from Section V (Grade XI—General Course).

ART FOR INDUSTRIAL COURSES, PRINTERS

(Vocational Schools)

Grades XI and XII

The course is divided into three sections, as follows:

- Section I—Drawing and Composition.
- Section II—Design and Printing Crafts.
- Section III—History of Art.

A minimum course should include the following:

Section I—A and B, some work in each year. Section II, all of A throughout both years; B, one craft each year. Section III, Part A.

Other work may be selected as desired.

NOTE:—It is essential that the principles studied in the Art department be constantly applied in the practical work of the Printing Shop. The co-operation of both art room and shop should be such that designs made in the one are carried out in type in the other, and that, wherever possible, both departments are in agreement on ideas and practices.

SECTION I—DRAWING AND COMPOSITION

A.—Imaginative drawing and composition:

- (1) Individual picture making.
- (2) Mural decoration, individual or co-operative.

NOTE (1):—Subject matter for both these projects may be based, for example, on the history of printing, the manufacture of paper, the chemistry of inks, and modern developments in newspaper and book production.

NOTE (2):—Appropriate media, particularly those of colour, may be employed.

B.—Drawing from life and still life: rapid and direct drawings of the figure and studies of various natural forms, with special reference to their decorative qualities, in suitable media.

SECTION II—DESIGN AND PRINTING CRAFTS

A.—Design:

- (1) Layout; margination, the subdivision of areas and the balance and harmony of shapes and tones; dynamic and static composition applied in practical problems of design for pages of books, booklets and folders, and advertisements in newspapers and magazines.

(2) Type design and lettering:

- (a) An analysis and comparison of the characteristics and uses of modern type faces such as Caslon, Baskerville, Garamond, Bodoni, Gill and Sans Serif.
- (b) Letter spacing and arrangement; the relationship of types to each other, to ornament and to illustration.
- (c) Type ornament, decorated initials, borders and rules; their construction, arrangement and harmonious combination with type.

NOTE:—These studies should be made in such practical work as drawing manuscript in classic and modern letter forms; designing printed decorations such as borders and initial letters based on the studies and sketches of Section I—B; making and decorating pages of manuscript lettering; and the preparing of layouts to be set in type in the composing room.

(3) Methods of reproduction—a study of the characteristics, limitations and uses of the autographic and mechanical processes, and the materials and techniques employed in:

- (a) Drawings suitable for illustration, in such media as pen and ink, solid blacks and wash.
- (b) Lino-cutting, celluloid and wood-engraving, in one and two or more colours, for illustrations, monograms, and the decorations of pages, covers and end-papers.

(4) Colour—current colour systems studied in theory and applied in practice to the problems in the preceding sections.

NOTE:—It is desirable that such published colour equipment and literature as is used in the printing industry be used also in the classroom. Where this is not available, sufficient experiments in the construction of scales and charts to provide a working knowledge of these systems should be carried out.

(5) Advertising psychology—a study of the ideas underlying advertising and its appeal to the tastes, needs, and habits of the buying public.

B.—Printing crafts:

- (1) Book construction—the making of folders, booklets and books. Paper and card sizes, paging, materials and methods used in binding, covering, titling and decorating studied in such projects as the making of dummies, binding volumes of magazines, and the designing and completing of an illustrated book using type or manuscript writing.
- (2) Lino-cutting and engraving on wood or celluloid, for printings in one and two or more colours—a study of the special textural and decorative qualities, the tools and media, paper, inks, and methods of printing, in the making of illustrations, book decorations, small posters and other designs.

SECTION III—HISTORY OF ART

- A.—Discussions of the evolution and contemporary developments of written and printed letter forms, decorations, illustration, manuscripts, books and other printed matter.
- B.—Selection from Section V (Grade XI Course in Art for High Schools and Collegiate Institutes).